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Ithaca College Concerts: Walden Horn Trio

Walden Horn Trio

Robert Rutch

Ani Kavafian

Anne-Marie McDermott

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*"It is
no plan
to build
a school
of music
second
to none."*

—William
Grant Egbert
(1867–1928)
Founder,
Ithaca
Conservatory
of Music

SCHOOL OF MUSIC

ITHACA

ITHACA COLLEGE CONCERTS 1994-95

WALDEN HORN TRIO

Robert Rouch, horn

Ani Kavafian, violin

Anne-Marie McDermott, piano

Trio for Piano, Violin, and Cello in B^b, KV 502

Wolfgang Amadeus Mozart

(1756-1791)

transcribed by Robert Rouch

Allegro

Larghetto

Allegretto

Sonate pour Violon & Piano

Claude Debussy

(1862-1918)

Allegro vivo

Intermede: fantasque et léger

Finale: Très animé

Trio for Horn, Violin and Piano (1994)*

Henri Lazarof

(b. 1932)

Intrada

Arioso

Waldango

INTERMISSION

Trio for Piano, Violin and Horn in E^b, op. 40

Johannes Brahms

(1833-1897)

Andante

Scherzo

Adagio mesto

Finale—Allegro con brio

*World Première

Walter B. Ford Hall Auditorium

Tuesday, January 31, 1995

8:15 p.m.

Management:

Herbert Barrett Management, Inc.

1776 Broadway, Suite 1610

New York, NY 10019

WALDEN HORN TRIO

The members of the Walden Horn Trio (Robert Rouch, horn; Ani Kavafian, violin; and Anne-Marie McDermott, piano) have all enjoyed diversified careers and are individually well-known for their chamber music performances. After many years of performing chamber music together in various larger ensembles and festivals, the trio was formed in 1990 to give their own special life to the Brahms Horn Trio and to explore other repertoire—transcribing classic works including Schubert's B^b *Trio* and commissioning Henri Lazarof's *Trio*.

Robert Rouch currently performs and records as an Artist Member of the Chamber Music Society of Lincoln Center. He has performed and toured as a guest artist with Tashi, Musicians from Marlboro and many string quartets, including the Tokyo, Emerson, Juilliard, Orion, and Guarneri. He is also active in the world of jazz, and in that capacity he played with Gerry Mulligan, Ornette Coleman, and as soloist with the Danish Radio Big Band. Mr. Rouch has appeared as soloist with fifty orchestras throughout the United States and Europe.

Ani Kavafian is an Artist Member of the Chamber Music Society of Lincoln Center and at the festivals of Sante Fe and Chamber Music Northwest. She has appeared with virtually all of America's leading orchestras including the New York Philharmonic, Philadelphia Orchestra and the Cleveland Orchestra. She has been awarded the Avery Fisher Prize, has appeared at the White House on three separate occasions, and has been featured on many network and PBS television shows.

Anne-Marie McDermott regularly appears at the Mostly Mozart Festival in New York City and has been a guest artist with the Chamber Music Society of Lincoln Center in New York and the Festival Casals in Puerto Rico. As a chamber musician she has appeared at the music festivals of Santa Fe, Spoleto, Chamber Music Northwest, Bravo! Colorado, and the Dubrovnik Festival in Yugoslavia. Ms. McDermott has appeared as soloist with many symphony orchestras including those of Dallas, St. Louis, Baltimore, Pittsburgh, and Atlanta.

PROGRAM NOTES

W. A. Mozart (1756-91). **Trio for Piano, Violin, and Cello in B \flat , KV 502**

Mozart's five piano trios were written in two groups. The first two, KV 496 in G and KV 502 in B \flat , were completed in 1786 on 8 July and 18 November, respectively. The last three piano trios (KV 542 in E, KV 548 in C, and KV 564 in G) were all written in 1788. KV 502, KV 542, and KV 548 were published in Vienna in 1788 as opus 15 with the title "*Tre sonate per il clavicembalo o forte-piano, con l'accompagnamant d'un violino e violoncello.*" The writing and publication of these trios came at a time when Mozart was again having pecuniary problems, as he reveals in a letter (ca. July 1788) to a Brother Fellowmason:

Owing to great difficulties and complications, my affairs have become so involved that it is of the utmost importance to raise some money on these two pawnbroker's tickets. In the name of friendship I implore you to do me this favor; but you must do it immediately.

The primary theme of the Allegro bears a striking resemblance to the opening theme of the Piano Concerto in B \flat , KV 450, which was completed two years earlier. However, the exposition of this sonata form is monothematic; the development opens in F with a contrasting theme (a repeated parallel period) before Mozart commences with an imitative development of motives from the primary theme.

It is in the sublime Larghetto, an expressive, compound ternary movement in E \flat , that Mozart reveals his genius for variation and embellishments. A shift to the subdominant key, dotted rhythms, canonic imitation between the violin and piano, and an Alberti bass accompaniment articulate the contrasting section. An arpeggiated piano accompaniment continues through a varied return of the first section.

The Allegretto, the shortest of the three movements, is cast in a sonata-rondo form with a free obbligato treatment of the parts. The rondo theme is a double period with symmetrical phrases. The first contrasting section, in the dominant (F), has an arpeggiated accompaniment and asymmetrical phrases. The retransition to the rondo theme is governed by the second of three motives extracted from the rondo theme. The development, which commences in g minor with an imitative treatment of the first rondo motive, is devoted to a motive from the first contrasting section; this motive recurs again in stretto imitation over a dominant pedal in the coda. None of the stress in Mozart's personal life is manifest in this trio. Rather, as Alfred Einstein wrote, "one finds the freshness, the nobility of invention, and the inspired mastery that synthesize the contrasted elements of brilliance and intimacy, contrapuntal craftsmanship and *galanterie*, into a higher unity."

Claude Debussy (1862-1918). **Sonate pour Violon & Piano** (1916-17)

The latter half of 1915 was one of Debussy's most productive periods. He wrote *En blanc et noir* for two pianos, the 12 études for solo piano, the sonata for cello and piano, the sonata for flute, harp, and viola; and *Noël des enfants qui n'ont plus de maison*. On 7 December he had cancer surgery, and only one more of his projected six sonatas for "diverse instruments" was completed—the violin sonata, which also was his last completed composition. On 5 May 1917, Debussy and Gaston Poulet premièred the sonata in Paris. In his final public performance in September, Debussy played the sonata again with Poulet in Saint-Jean-de-Luz. Debussy died on 25 March 1918.

In a 7 May 1917 letter to his friend Robert Godet, a Swiss journalist, Debussy described his violin sonata as being "full of a joyous tumult." Then one month later (7 June), when Debussy was depressed, he contended that the sonata was written "only to get rid of the thing, spurred on as I was by my dear publisher. . . . This sonata will be interesting from a documentary viewpoint and as an example of what may be produced by a sick man in wartime." Although Debussy's late chamber works are less frequently performed, this harsh, condemnatory statement is unwarranted. Godet was more objective when he wrote (16 August 1917),

I have had time to read and reread the Violin Sonata It may not present a three-dimensional view of the composer's subtlety and depth, but it nevertheless speaks his true language . . . in a friendly, youthful manner, simply and addressed to everyone.

The sonata form *Allegro vivo* is followed by a sectional *Intermède* that Lockspeiser calls a "Harlequinesque interlude." The Finale, which opens with a quotation from the *Allegro vivo*, is the movement Debussy rewrote several times. In his May letter to Godet, Debussy said that the theme "is subjected to the most curious deformations and ultimately leaves the impression of an idea turning back on itself, like a snake biting its own tail." With its formal, motivic, and textural economy, this violin and piano duo clearly reveals Debussy's continuing affection for the French classical style.

Henri Lazarof (b. 1932). **Trio for Horn, Violin, and Piano** (1994)

Born in Sofia, Bulgaria on 12 April 1932, Henri Lazarof studied at Sofia Academy of Music before going to the New Conservatory in Jerusalem to study composition with Paul Ben-Haim (1949-52); he continued his studies with Goffredo Petrassi at the Accademia di S. Cecilia in Rome (1955-57), and with Arthur Berger and Harold Shapiro at Brandeis University (1957-59; MFA). In 1959 Lazarof became a professor of French language and literature at U.C.L.A.; in 1962 he joined the music faculty, retiring in 1987 as a professor emeritus.

Lazarof has written numerous compositions for chamber ensembles: 2 string quartets (1956, 1962), 2 string trios (1957, 1970), Sonata for Violin Solo (1958), *Concertino da camera*, woodwind quintet (1959); *Inventions*,

viola and piano (1962); *Asymptotes*, flute and vibraphone (1963); *Quartetti*, 4 pianos (1964); *Espaces*, 10 instruments (1966); Octet for Wind Instruments (1967), *Divertimenti for 5 Players* (1969), *Duo*, cello and piano (1973); *Partita*, brass quintet (1973); *Adieu*, clarinet and piano (1974); and Octet for Flute, Oboe, Clarinet, Violin, Cello, Double Bass, Percussion, and Piano (1988). Lazarof, whose orchestral compositions have been awarded prizes (including his viola concerto [1st prize at the International Competition in Monaco, 1962] and *Structures sonores* for orchestra [1st International Prize of the City of Milan, La Scala Award, 1966]), was the recipient of the Koussevitzky International Recording Award (1969) and a NEA grant (1973). This evening we will be hearing the world première of a chamber work commissioned by the Walden Horn Trio.

J. Brahms (1833-97). **Trio for Piano, Violin, and Horn in E \flat , op. 40**

Between 1860 and 1865, Johannes Brahms completed seven chamber works: two sextets for 2 violins, 2 violas, and 2 cellos (opp. 18, 36), 2 piano quartets (opp. 25, 26), Quintet in f for Piano, 2 Violins, Viola, and Cello, op. 34; Cello Sonata no. 1 in e, op. 38, and his Horn Trio. Brahms wrote the trio for *Waldhorn*, an instrument he had studied as a youth; although the *Ventilhorn* was in use when Brahms wrote the trio (May 1865), he spurned it because, "If the performer is not obliged by the stopped notes to play softly, the piano and violin are not obliged to adapt themselves to him and the tone is rough from the beginning." Brahms collaborated with two members of the Grand-ducal orchestra (violinist Ludwig Strauss and hornist Segisst) for the première on 7 December 1865 in Karlsruhe.

The Horn Trio is unique in four other respects: (1) it is the first trio for this consort; (2) the four-movement pattern of slow-fast-slow-fast harkens back to the *sonata da chiesa* of the Baroque; (3) all four movements are in the same key, and (4) the first movement is not cast in sonata form. The contrasting sections of the opening Andante (ABA¹B¹A²Coda) are demarcated by changes of meter (simple duple to compound triple), tempo (Andante to *poco più animato*), mode (major to minor), and key. The coda derives its material from "A."

Suffused with motives, asymmetric phrases, hemiola, syncopation, and +6 chords, the Scherzo (allegro) is cheerful. The Trio (molto meno allegro) is in the unusual key of the subdominant minor (a \flat) and, with its legato, singing phrases, has a more elegiac quality. The third movement, in the parallel minor and labelled "sorrowful," plunges us into deep contemplativeness and pure melancholy. Brahms's mother had died on 1 February 1865; while the trio is not a threnody, the association is ineluctable.

The Finale, a sonata form with the quintessential evocation of the out-of-doors (a hunting scene), opens with a theme to which Brahms alluded in the adagio. This is the theme that permeates the development and the coda. After completing this masterpiece, eight years would elapse before Brahms wrote any more chamber music.

CONCERT CALENDAR

FEBRUARY

- | | | |
|----|------|--|
| 1 | 8:15 | Faculty Recital, Elizabeth Simkin, violoncello |
| 5 | 3:00 | Faculty Recital, Jonathan Sokasits, piano |
| 5 | 8:15 | Faculty Recital, Amy Zorn, mezzo-soprano |
| 6 | 6:00 | Guest Recital, John Daniels, trumpet and
Mark Lusk, trombone |
| 6 | 8:15 | Guest Lecture, Samuel Adler, composer |
| 9 | 8:15 | Guest Recital, Apple Hill Chamber Players |
| 12 | 3:00 | Faculty Recital, David Parks, tenor |
| 13 | 8:15 | Faculty Recital, Wendy Mehne, flute and
Matthew Ardizzzone, guitar |
| 14 | 8:15 | Faculty Recital, Mary Ann Covert, piano |
| 15 | 8:15 | Faculty Recital, Randie Blooding, baritone |
| 20 | 8:15 | Faculty Chamber Music Recital
Ithaca Wind Quintet |
| 21 | 8:15 | Faculty Recital, Jamal Rossi, saxophone |
| 24 | 8:15 | Trumpet Ensemble, D. Kim Dunnick, conductor |
| 26 | 8:15 | Guest Recital, James Houlik, tenor saxophone |
| 27 | 8:15 | Women's Chorale, Janet Galván, conductor and
Concert Band, Mark Fonder, conductor |
| 28 | 8:15 | Contemporary Chamber Ensemble,
Grant Cooper, conductor |

MARCH

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|---|------|--|
| 1 | 8:15 | Faculty Recital, Steven Mauk, alto saxophone |
| 2 | 8:15 | Symphonic Band, Henry Neubert, conductor |
| 4 | 8:15 | Symphony Orchestra, Grant Cooper, conductor
with the concerto competition winners |
| 5 | 3:00 | Wind Ensemble, Rodney Winther, conductor |
| 5 | 8:15 | Faculty Recital, Carol McAmis, soprano |
| 6 | 8:15 | Faculty Chamber Music Recital,
Faculty String Quartet |
| 7 | 8:15 | Guest Recital, Abbie Conant, trombone |
| 8 | 8:15 | Faculty Recital, James Walker, percussion |
| 9 | 8:15 | Percussion Ensemble, Theodore Rounds and
James Walker, conductors |

In addition to the concerts listed above, music students give solo and chamber recitals, which are free and open to the public. We appreciate your continued interest in, and support for, our programming.

ITHACA COLLEGE CONCERTS 1994-95

September 17
October 26
January 31
April 18

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